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LIBRARY OF CONGRESS MAGAZINE
JANUARY/FEBRUARY 2013

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- Preserving Our National Film Heritage

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PRESIDENTIAL ► MOMENTS IN INAUGURAL HISTORY PRECEDENTS



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The plaster bust of President Thomas Jefferson in the Library's Great Hall is a copy of a work by the French sculptor Jean-Antoine Houdon (1741–1828). *Carol M. Highsmith, Prints and Photographs Division*



LIBRARY OF CONGRESS MAGAZINE

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JANUARY/FEBRUARY 2013

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8 From Russia, with Music

A collaboration between the Library and a Moscow museum reunites the musical works of composer Sergei Rachmaninoff.

10 Presidential Precedents

Presidential inaugurations are watershed points in American history. Four such events reflect both the times and the lives of the men who took the oath.

16 Preserving 'These Amazing Shadows'

The National Film Registry of the Library of Congress celebrates its 25th year of identifying films of cultural, historical or aesthetic significance.



▲ The inauguration of James Buchanan at the Capitol on March 4, 1857, was the first to be captured using the new technology of photography. *John Wood, Papers of Montgomery C. Meigs, Manuscript Division*

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ON THE COVER: Presidential inaugurations were moved from the East Front of the Capitol to the West Front for President Ronald Reagan in 1981, facing the great National Mall. They have been held there ever since, including this one, for President Barack Obama on Jan. 20, 2009. Photo | Susan Walsh, Associated Press / Corbis

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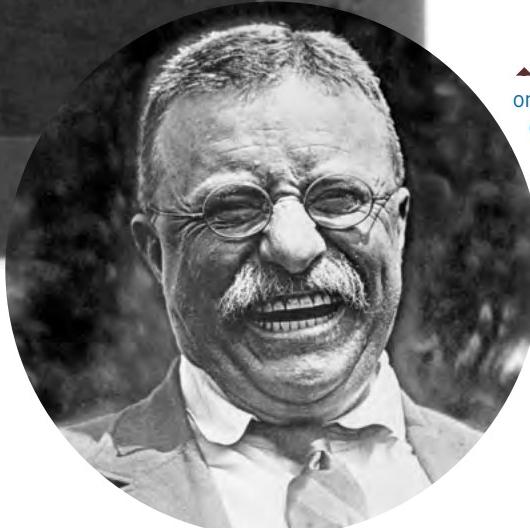
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Library of Congress blogs: blogs.loc.gov

LCM online: loc.gov/lcm

CAN'T BELIEVE IT'S BUTTER



IT'S A WELL-KNOWN FACT that Theodore Roosevelt was the youngest president in U.S. history. He was 42 when he took the oath of office on Sept. 14, 1901, following William McKinley's assassination. But few may know that his likeness has been sculpted in butter no less than four times.

The "Rough Rider" was rendered in butter at the 1898 and 1910 Minnesota State Fairs, and two dairy depictions of Roosevelt—a portrait bust and a cowboy on horseback—were on display at the 1904 St. Louis World's Fair.

Next to cows—the source of the milk-based medium—political figures remain a popular subject for butter sculptures at fairs and expositions. But why was the 26th president so often immortalized this way?

Roosevelt's military victories as assistant secretary of the Navy and his popular presidency might explain it. But he was also a hero in the heartland for preserving the purity of butter. His legislative efforts, which resulted in the Pure Food and Drug Act of 1906 and paved the way for creation of the Food and Drug Administration, dealt a blow to butter's French rival—oleomargarine.

—Audrey Fischer

▲ Modeled in butter, "The man on horseback" equestrian statue of President Theodore Roosevelt by an anonymous North Dakota sculptor was displayed at the St. Louis World's Fair, 1904.
Image copyrighted by C.L. Wasson (International View Co.), 1905. Prints and Photographs Division

◀ Roosevelt in a candid shot.
M.J. LeClerc, 1910. Prints and Photographs Division

RED-CARPET CAMPAIGNING



THE MOVIES AND POLITICS often go hand-in-hand—whether it's films based on political figures and themes, like "Lincoln," "Hyde Park on Hudson" and "The Campaign," all released in 2012—or celebrities making political statements or endorsements.

A coveted honor for anyone involved in making motion pictures is an Oscar statuette, presented at the Academy Awards. The 85th annual Academy Awards airs Sunday, Feb. 24. This annual event often gives a nod to politically charged films or provides a platform for honorees to air their views during their acceptance speeches.

During the 1975 Academy Awards, with the Vietnam War nearly over, Bert Schneider—accepting an award for the anti-war documentary "Hearts and Minds"—read a telegram from a Viet Cong official thanking Americans for "the liberation of South Vietnam." After receiving angry telegrams backstage, host Bob Hope composed a draft disclaimer on the back of a telegram for his co-host Frank Sinatra to read. A facsimile of the disclaimer, along with other items connecting politics to entertainment, is currently on view in the Library's exhibition, "Hope for America: Performers, Politics & Pop Culture."



"All the President's Men" (1976), the film based on the non-fiction book of the same title by Washington Post reporters Bob Woodward and Carl Bernstein about the Watergate scandal, won four Oscars: best supporting actor (Jason Robards), best adapted screenplay, best art direction and best sound. It was also nominated for best picture. Not only is the film included in the Library's National Film Registry (see story on page 16), but a scene from the film was shot in the Library's Main Reading Room. Robert Redford and Dustin Hoffman as Woodward and Bernstein are shown poring over Library materials as the camera moves upward to capture the vast expanse of the circular space.

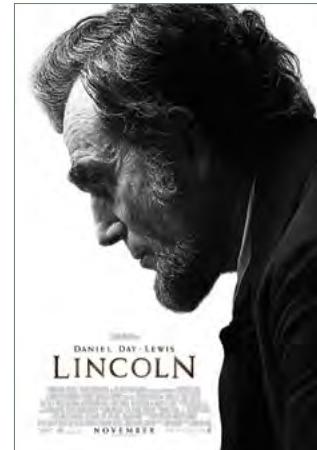
Other Oscar-winning films with a political bent included on the registry are "All the King's Men" (1949), best picture, best actor (Broderick Crawford) and best supporting actress (Mercedes McCambridge); "Mr. Smith Goes to Washington" (1939), best original story; "The Manchurian Candidate" (1963), with nominations for best supporting actress (Angela Lansbury) and best film editing; and "Young Mr. Lincoln" (1939), nominated for best original screenplay.

—Erin Allen is a writer-editor
in the Office of Communications.

MORE INFORMATION

www.loc.gov/film

"Lincoln," courtesy of Dreamworks Studios; "The Campaign," courtesy of Warner Brothers Entertainment; "Hyde Park on Hudson," courtesy of Focus Film; "All The King's Men," courtesy of Warner Brothers Entertainment



FACT:

The Academy of Motion Picture Arts and Sciences, which administers the Academy Awards, is one of the Library's digital preservation partners.



PRESERVATION EN MASSE

ACID-FREE PAPER IS COMMON TODAY, BUT FOR MORE THAN 100 YEARS, BOOKS AND OTHER MATERIALS WERE PRINTED ON ACIDIC PAPER, WHICH YELLOWS, TURNS BRITTLE AND FALLS APART WHEN EXPOSED TO LIGHT, HIGH HUMIDITY AND AIR POLLUTION.

THE LIBRARY OF CONGRESS, in an effort to extend the life and utility of its collections for future generations, has been deacidifying millions of books and manuscripts. Programs started in 1995 for bound volumes and in 2002 for manuscripts.

▼ Karel Richardson, a materials handler, Preservation Division, monitors the de-acidification tank as it fills with magnesium dioxide fluid. *Cecelia Rogers*

Books go to Cranberry, Pa., for treatment, and manuscripts get their alkaline bath in the James Madison Building on Capitol Hill. The work at both sites is performed by Preservation Technologies, Limited Partnership (PTLP) of Pennsylvania, which uses a process known as Bookkeeper.



"The technology has not changed appreciably, but there have been some important improvements," said Jeanne Drewes, chief of the Binding and Collections Care Division in the Library's Preservation Directorate.

The deacidification process treats acidic paper with an alkaline agent to neutralize the existing acid and prevent further decay. The treatment increases the lifespan of a book or paper from 300 to 1,000 years, depending on the condition of the item when treated.

PTLP has worked with the Library to make improvements. It has refined the magnesium oxide; enclosed the overall system, thereby saving expensive carrier solution; and improved the agitation or "flutter" that ensures the pages are thoroughly treated. The Library also enhanced its workflow and improved efficiency.

"Creating smaller particles of magnesium oxide was really key, really important," said Drewes. Smaller particles of magnesium oxide, which is the alkaline agent, allow for better penetration into the fibers and more successful treatment.

The carrier solution, which carries the magnesium oxide into the fibers, is an expensive, fast-evaporating liquid. In a closed system, the treatment cylinder or basin has a lid, preventing evaporation of the carrier solution. Once treatment is finished, the remaining liquid is recovered and sent through a filtering and recycling system.

PTLP and the Library also adjusted the agitation to increase "flutter," allowing the magnesium oxide to get properly into the book's gutter and inner margin, where the paper is most stressed. In addition, Drewes has integrated mass deacidification with other workflows to improve efficiency. New books that arrive at the Library with acidic paper are sent for treatment, as it is easier to treat them before they are shelved than to pull them later. Items that have been pulled for binding and other care are also tested and treated.

Through 2012, the Library has treated 3.6 million books and nearly 10 million single sheets.

—Donna Urschel is a public affairs specialist in the Office of Communications.

VIETNAM WAR: LOOKING BACK

FIFTY YEARS AFTER IT BEGAN, the Vietnam War remains part of the nation's collective consciousness. For the veterans who served during this era, this conflict has particular meaning.

To commemorate the 50th anniversary of the Vietnam War, the Veterans History Project (VHP) in the Library of Congress is highlighting a series of collections from this era. The first two of several installments titled "Vietnam War: Looking Back" are accessible online. These interviews represent a wide variety of branches, service locations, and military roles; collectively, they illuminate the dramatic—and ongoing—effects of the war on those who participated.

Congress created the Veterans History Project in 2000 to collect, preserve and make accessible the firsthand remembrances of America's war veterans from WWI through the current conflicts, so that future generations may hear directly from veterans and better understand the realities of war.

MORE INFORMATION

Read more at the Veterans History Project website
www.loc.gov/vets

War: Korean War, 1950–1953; Vietnam War, 1961–1975; Cold War

Branch: Air Force

Unit: 16th Fighter Squadron; 56th Special Operations Wing (SOW); 326th Fighter Interceptor Squadron (FIS), 317th FIS

Service Location: Suwon, Korea; also: Nakhon Phanom, Thailand; also: Grandview Air Force Base (AFB) and Richards-Gebaur AFB, Missouri; Tyndall AFB, Florida; Elmendorf AFB, Alaska; USAF Inspector General, Norton AFB, California; North Atlantic Treaty Organization (NATO), Oslo, Norway; Andrews AFB, Maryland (Base Commander)

Rank: Colonel

Place of Birth: TX

[VIEW FULL DESCRIPTION](#)

Frank Jeannin Tomlinson



Frank Tomlinson, Hawaii [1954]

for you AT THE LIBRARY

REFERENCE SERVICES FROM THE LIBRARY OF CONGRESS



WHAT: Ask a Librarian

WHERE: Via the web

WHERE: Response provided by a librarian within five business days

COST: FREE

A DECADE AGO, the Library of Congress began offering an online reference service known as "Ask a Librarian." The service allows researchers to submit questions directly to each of the Library's reading rooms to receive expert research assistance, typically within five business days. Some reading rooms offer live chat assistance (see the Ask a Librarian page).

The Ask a Librarian service receives nearly 60,000 inquiries annually, from across the country and around the globe. In response to the volume of queries, the Library's Digital Reference Section has created numerous bibliographic guides to online and print resources.



[Ask a Librarian](http://www.loc.gov/rr/askalib) www.loc.gov/rr/askalib

[Digital Reference Section](http://www.loc.gov/rr/program/bib/bibguide.html) www.loc.gov/rr/program/bib/bibguide.html

KING HOLIDAY CREATED BY 1983 LAW

With more than 5 million items in various formats, the Law Library of Congress contains the world's largest collection of law books and other resources from all countries and provides online databases and guides to legal information worldwide. Among these are the U.S. Statutes at Large, the official source for the laws and resolutions passed by the U.S. Congress. Contained in Volume 97 is Public Law 98-144, at right, which established the Martin Luther King Jr. Holiday in 1983.



Passage of the legislation culminated a 15-year movement to establish a celebration commemorating Dr. King's contributions to the civil rights movement in the United States. Legislation to honor the slain civil rights leader by designating his Jan. 15 birthday a federal holiday was first introduced following his 1968 assassination, and in each subsequent Congress through the 98th. In 1983, the House and Senate approved legislation making the third Monday in January a federal holiday in honor of King, beginning in 1986. President Ronald Reagan signed Public Law 98-144 in the Rose Garden at the White House on Nov. 2, 1983, noting, "Dr. King had awakened something strong and true, a sense that true justice must be colorblind."

Photo | Prints and Photographs Division

Law Library of Congress

PUBLIC LAW 98-144—NOV. 2, 1983

97 STAT. 917

Public Law 98-144 98th Congress

An Act

To amend title 5, United States Code, to make the birthday of Martin Luther King, Jr., a legal public holiday.

Nov. 2, 1983
[H.R. 3706]

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That section 6103(a) of title 5, United States Code, is amended by inserting immediately below the item relating to New Year's Day the following:

"Birthday of Martin Luther King, Jr., the third Monday in January."

SEC. 2. The amendment made by the first section of this Act shall take effect on the first January 1 that occurs after the two-year period following the date of the enactment of this Act.

Birthday of
Martin Luther
King, Jr.
Legal public
holiday.

Effective date.
5 USC 6103 note.

Approved November 2, 1983.

LEGISLATIVE HISTORY—H.R. 3706 (H.R. 3345):

HOUSE REPORT No. 98-314 accompanying H.R. 3345 (Comm. on Post Office and Civil Service).

CONGRESSIONAL RECORD, Vol. 129 (1983):

Aug. 2, considered and passed House.

Oct. 18, 19, considered and passed Senate.

WEEKLY COMPILATION OF PRESIDENTIAL DOCUMENTS, Vol. 19, No. 44 (1983):

Nov. 2, Presidential statement.

► MORE INFORMATION

Track the legislative history of the King Holiday
thomas.loc.gov

Visit the Law Library
www.loc.gov/law

HONORING A GIFT OF HEBRAICA

PEGGY PEARLSTEIN, HEAD OF THE HEBRAIC SECTION OF THE AFRICAN AND MIDDLE EASTERN DIVISION, SHARES HER FAVORITE ITEMS FROM THE EXHIBITION, "WORDS LIKE SAPPHIRES: 100 YEARS OF HEBRAICA," ON DISPLAY THROUGH APRIL 13.

1. The Washington Haggadah (1478)

"This image from 'The Washington Haggadah' depicts preparations for Passover. Completed and signed by the well-known scribe and artist Joel ben Simeon in 15th-century Germany, 'The Washington Haggadah'—the Library's most important illuminated Hebrew manuscript—takes its name from its home in the nation's capital."

2. The Song of Solomon (2001)

"Israeli artist Tamar Messer created this modern edition of the biblical Song of Songs, its 117 verses are customarily attributed to King Solomon. The bright colors in each of the 20 prints stunningly illustrate the flora, fauna and landscapes of ancient Israel."

3. Talmud for Holocaust Survivors (1948)

Published in Germany in 1948, this 19-volume edition of the Talmud was created for Jewish survivors of the Holocaust living in Displaced Persons Camps after World War II. It is dedicated to the "United States Army ... who played a major role in the rescue of the Jewish people from total annihilation ..." and who facilitated the Talmud's publication. "The drawing at the bottom of the page shows a Nazi labor camp lined with barbed wire and the image at the top portrays palm trees and a panorama of the Holy Land," noted Pearlstein.

4. Jewish Marriage Contract (1936)

"This pastel-hued ketubbah is from the Iranian Kurdistan city of Bijar, which had a community of 650 Jews before their emigration to Israel. A ketubbah, a Jewish legal marriage contract, spells out the groom's obligations to his wife."

5. Memory of Jerusalem (1743)

"Printed in Constantinople—the center of Hebrew printing in the Orient during the 18th century—'Memory of Jerusalem' by Judah Poliestri was a guide for pilgrims in the Holy Land. The woodcut on this page represents the ancient Temple in Jerusalem. This item came to the Library as part of Jacob Schiff's Hebraica gift in 1912, which put the nation's library on a par with the great libraries of Europe."

► MORE INFORMATION

Visit the "Words Like Sapphires" exhibition
myloc.gov/exhibitions/words-like-sapphires

Visit the Library's Hebraic Section
www.loc.gov/rr/amed/hs/hshome.html

Photos / African and Middle Eastern Division



FROM RUSSIA, WITH MUSIC

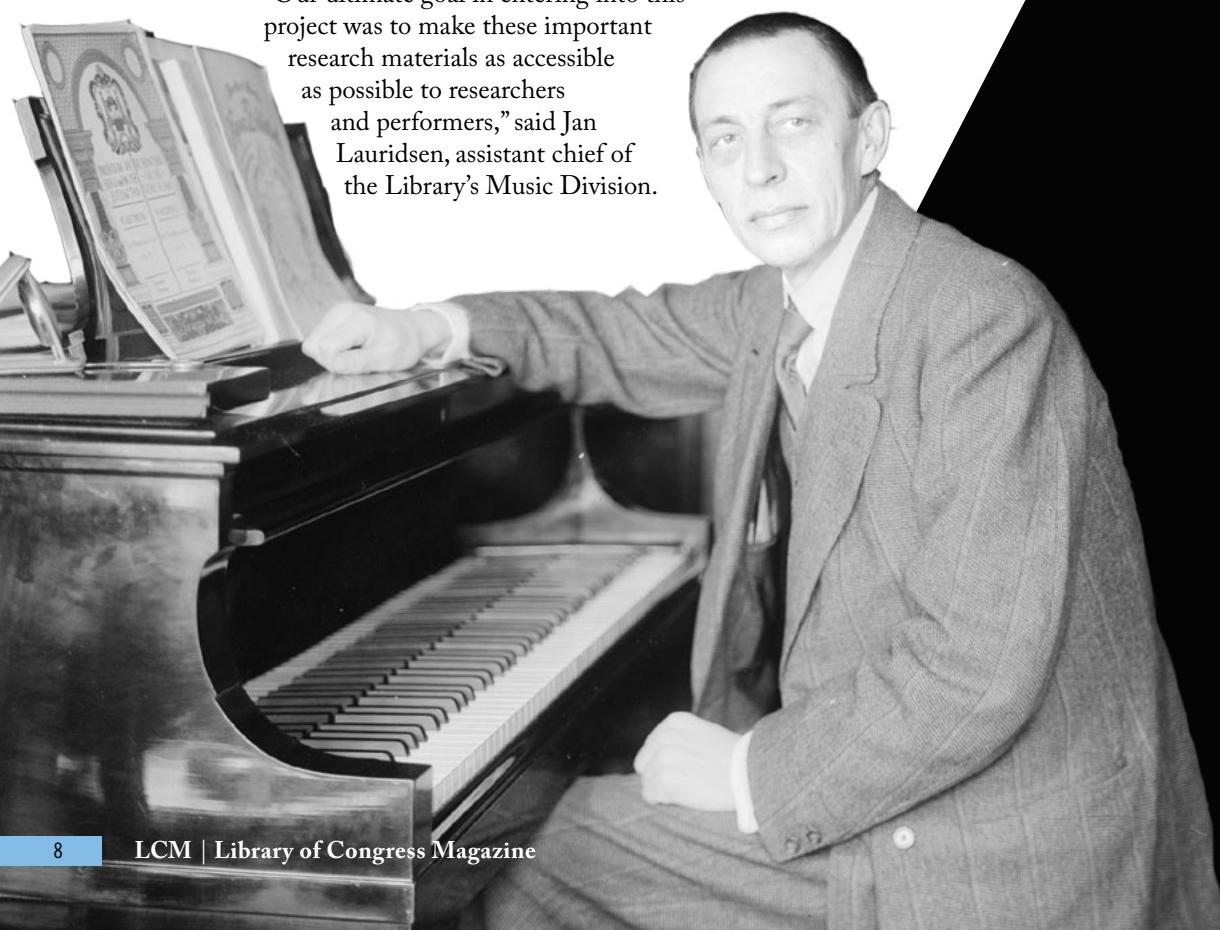
BY MARK HARTSELL

A two-year collaboration between the Library of Congress and a Moscow museum brings together the original music manuscripts of one of the 20th century's great composers—works that had been separated over the decades by thousands of miles and the Russian Revolution.

The Library of Congress and the Glinka National Museum Consortium of Musical Culture between them hold nearly all of the original manuscripts of Russian composer Sergei Rachmaninoff (1873-1943), best known for his great "Rhapsody on a Theme of Paganini," Piano Concerto No. 2, Prelude in C-sharp Minor and "Vocalise," among other works.

The institutions digitized their manuscripts over the past two years and formally exchanged copies in a ceremony at the Library. The exchange allows musicians and scholars, for the first time, to study the composer's manuscripts side by side.

"Our ultimate goal in entering into this project was to make these important research materials as accessible as possible to researchers and performers," said Jan Lauridsen, assistant chief of the Library's Music Division.



INSIGHTS FOR MUSICIANS

The study of original manuscripts allows musicians and scholars to gain insight into compositions and the methods of their creators—decisions, for example, on omissions, additions and revisions.

The work of Norwegian pianist Leif Ove Andsnes serves as a case in point. In 2012, Andsnes received a nomination for a Grammy Award for his recordings of Rachmaninoff's third and fourth piano concertos—a project for which he prepared by studying the composer's scores and sketches at the Library.

Rachmaninoff debuted his Piano Concerto No. 4 in 1927 to generally bad notices—reviews that prompted the composer to cut and revise the piece several times over the next 14 years.

"I thought it was very fascinating that there were big chunks of music that were just taken away in the 1941 version," Andsnes said. "I wanted to look at the score and compare it to the other two versions and see what the process was for Rachmaninoff and figure out what he tried to do and why. That was wonderful, to sit with these different versions."

"When you look at the manuscript, you often see the energy of how it is composed. You see the insecurities—things have been crossed out—and other suggestions. It's very interesting to see that process."

A REFUGEE FROM REVOLUTION

Rachmaninoff composed the bulk of his work in the late 19th and early 20th centuries before he fled his native Russia for the West following the Russian Revolution in 1917.

He composed several important works—Piano Concerto No. 4 and "Rhapsody on a Theme of Paganini," among them—over the next quarter-century while he lived in New York, California and Switzerland.

Rachmaninoff died in 1943 in California, and his widow, Natalie, began donating his post-Russia archive to the Library of Congress eight years later.

The Glinka, meanwhile, eventually acquired the manuscripts from the composer's Russia years. The collaboration between two institutions,

◀ Sergei Rachmaninoff seated at a piano, ca. 1920.
Prints and Photographs Division

The exchange allows musicians and scholars, for the first time, to study the composer's manuscripts side by side.

separated by thousands of miles, brings together complementary pieces of Rachmaninoff's work—such as early sketches he made in Russia but turned into completed works years later in the West, and revisions to early works that the composer made later in the United States or Switzerland.

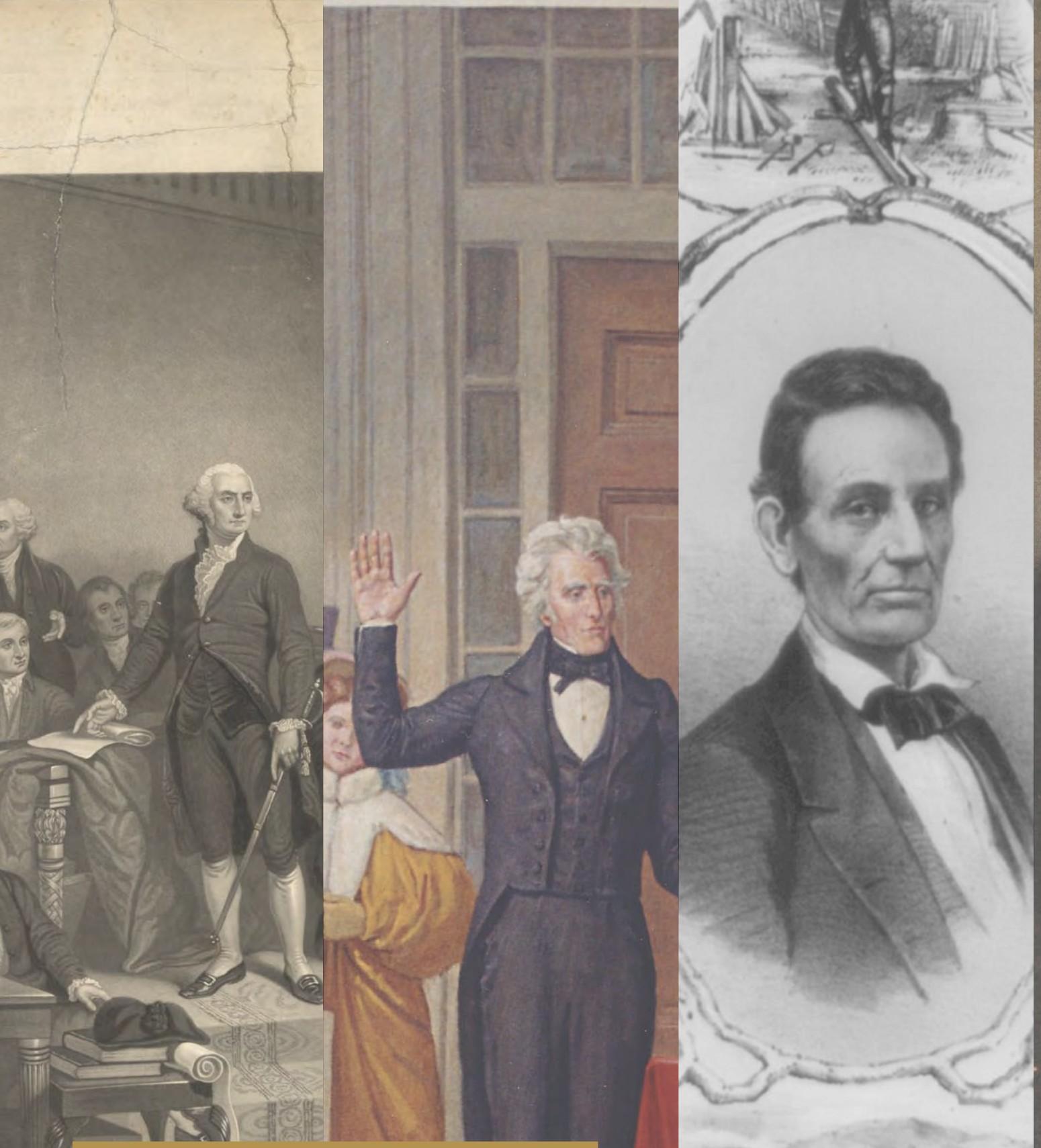
For example, Rachmaninoff made early sketches of "Rhapsody on a Theme of Paganini" in Russia, sketches now held by the Glinka. He finished the piece in 1934 while living in Switzerland, and the full score of the completed work resides in the Library.

The manuscript exchange allows musicians and scholars, finally, to make a side-by-side study of the versions of this great work—its 18th variation provides one of the best-known themes in classical music—from the earliest inspirations Rachmaninoff captured on paper to the full score.

For now, the material is not accessible online—most of the Library's holdings of Rachmaninoff are not yet in the public domain—but it is available to researchers who visit the Library of Congress or the Glinka.

The opportunity to study the original manuscripts and digital versions of the originals in one location is irreplaceable, Andsnes said. "When you sit with the actual manuscript," he said, "there is a kind of a holy feeling of touching this paper that the composer has been working with—that's magic."

Mark Hartsell is editor of *The Gazette*,
the Library's staff newsletter.



From left, George Washington is depicted delivering his inaugural address on April 30, 1789, in this painting by T.H. Matteson, 1849; Andrew Jackson takes the oath of office on the East Portico of the U.S. Capitol on March 4, 1829, photograph of a Capitol ceiling mural by Allyn Cox, 1973; lithograph of Abraham Lincoln by Thomas Sinclair that appeared on campaign sheet music, 1860; Calvin Coolidge takes the oath of office in his childhood home in Vermont on Aug. 3, 1923, unknown artist, 1924. All items, Prints and Photographs Division



"I do solemnly swear (or affirm) that I will faithfully execute the Office of President of the United States, and will to the best of my ability, preserve, protect and defend the Constitution of the United States."

—Article II, Section 1, Clause 8, U.S. Constitution

PRESIDENTIAL FOUR MOMENTS IN HISTORY PRECEDENTS

Forty-four men have ascended to the presidency—each under different circumstances in their private lives and in varying political climates. This is the story of four of those men whose inaugurations were unprecedented.

The Library of Congress holds the papers of 23 U.S. presidents, from George Washington to Calvin Coolidge. These collections, housed in the Manuscript Division—and the Library's holdings in other formats such as rare books, photographs, films, sound recordings, sheet music and maps—inform us about the time and tenor of each of their administrations.

Unique to each president were the circumstances surrounding his inauguration. One was the first to hold the office. Others were elected to the office during trying times in the nation's history. Some of those elected to office reflected a major shift in the nature of the electorate. Still others were thrust into the role by the deaths of their predecessors.

Following many of the precedents set by the first president—with some variations on the theme introduced by those who followed—the presidential inauguration remains a pivotal event. A glance at the events of those momentous days in the lives of George Washington, Andrew Jackson, Abraham Lincoln and Calvin Coolidge gives us but a sampling of their lives and times, as told through the rich collections of the nation's library.

Historians Julie Miller, Barbara Bair and Michelle Krowl of the Library's Manuscript Division contributed essays to this article.

► MORE INFORMATION

Research the Library's holdings of presidential papers
www.loc.gov/rr/program/bib/presidents

View a web presentation of presidential inaugurations
<http://memory.loc.gov/ammem/pihtml>

View an online exhibition of inaugural collection items
www.loc.gov/exhibits/treasures/inaugural-exhibit.html



GEORGE WASHINGTON

AN UNPRECEDENTED EVENT

NEW-YORK, May 1.

Yesterday took place, according to the resolution of the two houses of Congress, the inauguration of his Excellency GEORGE WASHINGTON, to the Presidency of the United States.

The scene was very noble and impressive; we left the public square at nine o'clock in the morning, in an unoccupied coach of the events and a single pair of horses, the most appropriate.

At half past ten A.M. the procession dis-

persed into different congregations in their respective places of worship, and offered up prayers for the safety of the President.

About twelve o'clock the procession moved from the house of the President in Cherry Street, through Dock, Broad, and Broad Streets, to Federal Hall in the following order:

Cold, Lewis, supported by two Sons,

Capt. Starks, with the troops of Artillery,

Majors Van Horne,

General Marquis de Marin,

Genl. Green's Guards, under Capt. Sebas-

ter,

Majors Bicker,

The Infantry of the Brigades,

Major Charles,

Sheriff,

The Committee of the Senate,

The PRESIDENT, and suite,

The Committee of the Representatives,

The Hon. Mr. Jay, General Knox, Chanc-

ler Livingston, and several other

gentlemen of distinction.

This followed a multitude of citizens.

When they came within a short distance of the Hall, the company of the militia, who had been waiting at the entrance, saluted him with three cheers, when he was conducted into the building, and in the Senate Chamber introduced to both houses of Congress—immediately afterwards, accompanied by the two houses, he went into the gallery fronting Broad Street, where, in the presence of a large concourse of citizens, he took the oath prescribed by the Constitution, which was administered to him by the Hon. R. R. Livingston, Esq. Chancellor of the State of New-York.

Immediately after he had taken the oath, the Chancellor proclaimed him President of the United States.

Was informed by the discharge of 23 guns, and by loud repeated huzzas, that the President bowed to the crowd, and, with a ring on his finger, with his acclamation.

His Excellency with the two Houses, then retired to the Senate's Chamber, where, by my information,

gentlemen of distinction,

and the president himself, were seated.

Followers of the Senate, and of the House of

Representatives,

Among the difficulties incident to this no event could

have led with more difficulty than the time of which the notification was transmitted by your order, and re-

cived—by the 1st day of the present month—On the

evening, I was summoned by my country, whose voice

I can never hear but with veneration and love, from a

strange field, and called with the modest preface,

and in my flattering language, with an imminent decision,

and in my most confidential manner, to make a

declaration every day more extraordinary as well as more dear

to me, by the addition of habit to inclination, and of fre-

quent interruptions in my health, to the gradual waste

committed as it by time.—On the other hand, the mag-

nitude and difficulty of the task, "in which the value of

my exertions will be easily suffered to be weighed in the

scales of justice," were equally apparent to me, and yet,

by reflecting his qualifications could not but over-

whelm me with a sense of the responsibility of the office

entrusted to me, and with a sense of the importance of

the character of the government to the people of the

United States, I was constrained to accept the trust.

As I have now, however, accepted the trust, I have

done my duty to my country, and to my constituents,

by which it might be affected, all I dare hope,

is, that in executing this task, I have been too

much swayed by a grateful remembrance of former la-

dies, or by an indiscriminate relish in this transfor-

mation of the confidence of my fellow citizens, and

of those whom I have so long consulted on important

affairs, as to make me unwilling to decline the trust.

As I am to be entirely responsible for the execu-

tion of the laws, and public functions, referred to the

present office, as far as my power—my strength—the

intelligence of the times, and my personal

abilities will permit, I shall, in the first instance,

endeavour to fulfil my duty to my constituents,

and to the people of the United States, by the best

means in my power, and to the best of my ability,

and to the best of my judgment, to do what may be

best for the welfare of the nation, and the public good.

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of those whom I have so long consulted on important

affairs, as to make me unwilling to decline the trust.

As I am to be entirely responsible for the execu-

tion of the laws, and public functions, referred to the

present office, as far as my power—my strength—the

intelligence of the times, and my personal

abilities will permit, I shall, in the first instance,

endeavour to fulfil my duty to my constituents,

and to the people of the United States, by the best

means in my power, and to the best of my ability,

and to the best of my judgment, to do what may be

best for the welfare of the nation, and the public good.

As I have, however, accepted the trust, I have

done my duty to my country, and to my constituents,

by which it might be affected, all I dare hope,

is, that in executing this task, I have been too

much swayed by a grateful remembrance of former la-

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April 30, 1789

George Washington's inauguration on April 30, 1789, was literally without precedent. The Constitution mandated only that the president take an oath of office, and it prescribed the language of the oath, but it said nothing about how an inauguration day should go. Washington told the House and Senate committees formed to plan the inauguration that he would accept "any time or place" and "any manner" they chose. Finally, the shape of the day was determined not only by the committees but also by Washington himself and by the citizens of the capital city, New York.

The committees' plan was set in motion when they escorted Washington, his speech folded in the pocket of his suit of American-made cloth, to Federal Hall at Wall and Broad Streets. A crowd of citizens followed behind the president-elect's carriage. At Federal Hall, Washington stepped out from the Senate chamber onto the balcony. There, overlooking a large crowd of citizens, he took his oath on a Bible acquired at the last minute from a nearby Masonic lodge. "Long live George Washington!" shouted Chancellor Robert R. Livingston, who had administered the oath, reinterpreting the cheer traditionally used to greet monarchs. The crowd shouted back their approval.

The next part of the ceremony, the delivery of Washington's inaugural speech before Congress, took place inside. Washington's speech established a precedent that has been used by every elected president since, although its self-effacing tone was the mark of the 18th-century gentleman. He felt unequal, Washington told his listeners, to "the magnitude and difficulty of the trust" to which he had been called. As he spoke he trembled

◀ The May 1, 1789, edition of the Daily Advertiser contained details of the new nation's first presidential inauguration. Serial and Government Publications Division

with nerves

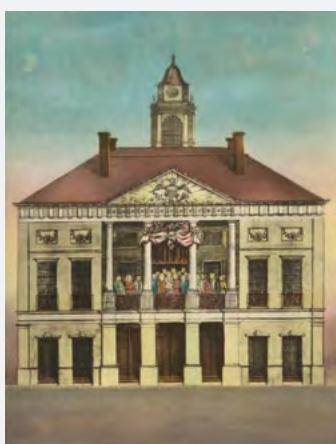
and emotion.

Pennsylvania Senator William Macay recorded in his journal that "This great man was agitated and embarrassed more than ever he was by the leveled cannon or pointed musket." The president continued—reminding his audience, which represented

"many distinct communities" that had not always been in concord—that the "sacred fire of liberty, and the destiny of the Republican model of Government, are justly considered as deeply, perhaps as finally staked, on the experiment entrusted to the hands of the American people."

That evening the celebrations began. Like those that followed, the first presidential inaugural was celebrated with a ball, which was postponed for a week pending the arrival of Martha Washington from Virginia. But that night a ship in the harbor shot off 13 cannon, houses were bright with illuminations, and fireworks lit the sky. When it was all over the streets were so crowded with people that Washington had to abandon his carriage and walk home. The next day the Daily Advertiser congratulated its readers: "Every honest man must feel a singular felicity in contemplating this day. — Good government, the best of blessings, now commences under favourable auspices."

—Julie Miller





ANDREW JACKSON

PUBLIC CELEBRATION, PRIVATE MOURNING

March 4, 1829

The election of Andrew Jackson became known as the "Revolution of 1828." Popular parades and barbecues characterized a grassroots campaign that symbolized a new era of white working-class political power. Jackson, a southern slaveholder known as "Old Hickory" in association with his military career, took the oath of office on March 4, 1829, in an open air ceremony on the East Portico of the U.S. Capitol. A departure from inside the House or Senate Chambers, the location for the ritual set a precedent for inaugurations to follow. For the first time, citizens attended en masse—many of whom had traveled for hundreds of miles.

The hoopla that swept Jackson into office also characterized the public reception at the White House following his inaugural ceremony. Tourists and well-wishers of ordinary ranks of life mobbed the White House's public reception, in what one observer called a "regular Saturnalia" of raucous celebration.

Background: Draft of Andrew Jackson's first inaugural address in Jackson's hand, 1829. After consultation with advisers, Jackson delivered a later draft at his actual inauguration. *Andrew Jackson Papers, Manuscript Division*

▲ "President's Levee, or all Creation going to the White House, Washington." This 1841 engraving by Robert Cruikshank depicts the rowdy public celebration marking Andrew Jackson's inauguration on March 4, 1829. *Prints and Photographs Division*

But Jackson himself was not in a riotous mood. His wife Rachel, the target of personal aspersions during a notoriously rancorous campaign, did not survive to join him in the White House. Soon after his election, she died of heart failure in Tennessee. Her adoring husband blamed his detractors, and buried her in the gown she had planned to wear to their inaugural ball. Jackson entered Washington in February with little fanfare, and it was in the black mourning suit and tie of a recent widower that he took the oath of presidential office.

Jackson delivered his inaugural in understated tones. He acknowledged the zeal of the people who had brought him into office. Heraldic states' rights, he proclaimed that liquidating the national debt and taking firm measures to ensure the "fiscal prosperity of the nation" were priorities for his new administration. His speech remains one of the shortest first inaugural addresses in American history.

—Barbara Bair



◀ The U.S. Capitol mirrored the state of the nation in March 1861 in being unfinished and in disorder. As Lincoln delivered his inaugural address, the audience could see construction cranes used in building the new iron dome.

Prints and Photographs Division

ABRAHAM LINCOLN

A HOUSE DIVIDED

March 4, 1861

The inauguration of Abraham Lincoln in 1861 should have been a joyous occasion for the new Republican Party, organized in 1854. But the celebratory mood in Washington, D.C., in the days leading up to the inauguration was tempered by the knowledge that Lincoln would be taking office during a secession crisis in which seven southern states had already left the Union.



▲ Distinguished ladies present at Lincoln's inaugural ball. Frank Leslie's Illustrated Newspaper, March 23, 1861. *Prints and Photographs Division*

Credible assassination threats had already altered Lincoln's itinerary into Washington prior to the inauguration, and fears for his safety prompted authorities to post sharpshooters along the parade route on Pennsylvania Avenue. [The parade route from the Capitol to the White House was established in 1801 when Thomas Jefferson became the first president inaugurated in the new capital city of Washington, D.C.] "Troops lined the avenue and at every corner there was a mounted orderly," one spectator remembered. Another recalled that when Lincoln looked at the audience at the Capitol he saw "a sea of upturned faces, representing every shade of feeling; hatred, discontent, anxiety and admiration."

The inauguration commenced on the East Portico of the Capitol without incident. Chief Justice Roger B. Taney administered the oath of office on a Bible printed by Oxford University Press in 1853 to be used by justices officiating at such events. Lincoln's inaugural address to a house divided was conciliatory to the South, but firm in his support of the Union.

That night the inaugural ball was held in a temporary building erected in Judiciary Square, nicknamed "The Muslin Palace of Aladdin" for the white draperies that adorned the interior. Wearing jewelry purchased at Tiffany's in New York several months earlier, Mary Lincoln danced with various partners, including Senator Stephen Douglas of Illinois—her former beau and her husband's previous political rival.

The celebrations were short-lived, however. In just over a month, the Confederate attack on Union-held Fort Sumter in Charleston Harbor inaugurated a bloody four-year civil war. Abraham Lincoln himself was one of the final casualties of the war in 1865—the first U.S. president to be assassinated.

—Michelle Krowl

CALVIN COOLIDGE

'SILENT CAL' SPEAKS TO THE NATION

*I do not choose
to run for President
in nineteen twenty
eight.*

PRESIDENTS IN THE PRESS: MEDIA FIRSTS

For more than 100 years, people got their news solely from the printed page. Newspaper accounts of the presidential inaugurations—with images largely hand-drawn—informed the nation. A number of prolific diarists provided first-person accounts for those unable—or uninvited—to attend the festivities in the nation's capital. Those who glimpsed the first photographic image of the event—James Buchanan's inaugural—must have felt that the modern age had truly arrived. Other audiovisual "firsts" followed, up through today, when social media provides an unlimited opportunity for every observer to record and be a witness to history.

- March 4, 1857** — James Buchanan
First inaugural known to have been photographed
- March 4, 1897** — William McKinley
First inaugural recorded by a movie camera*
- March 4, 1925** — Calvin Coolidge
First inaugural broadcast nationally on radio**
- March 4, 1929** — Herbert Hoover
First inaugural to be recorded by a talking newsreel
- Jan. 20, 1949** — Harry S. Truman
First inauguration to be televised
- Jan. 20, 1981** — Ronald Reagan
First closed-captioning of an inaugural broadcast for the hearing-impaired
- Jan. 20, 1985** — Ronald Reagan
First time a television camera was placed inside the president's limousine, from the Capitol to the White House
- Jan. 20, 1997** — William J. Clinton
First inaugural broadcast live on the Internet

* Selected for the 2000 Library of Congress National Film Registry

** Selected for the 2005 Library of Congress Recorded Sound Registry

Aug. 3, 1923 & March 4, 1925



Vice President Calvin Coolidge was visiting his childhood home in Vermont when he learned that President Warren G. Harding had died while on a speaking tour in California. His father, a notary public, administered the oath of office by the light of a kerosene lamp in the parlor at 2:47 a.m. on Aug. 3, 1923. The 30th president then returned to bed. Upon his return to Washington later that day, he was sworn in again by Justice Adolph A. Hoehling Jr. of the Supreme Court of the District

of Columbia to allay concerns over improper protocol.

By contrast, Coolidge's second inaugural (pictured at right) was decidedly more public. Despite being dubbed "Silent Cal," Coolidge, who served from Aug. 3, 1923, to March 4, 1929, made history by being the first president to deliver his inaugural address over the airwaves. Using the latest technology, 21 radio stations, linked in a circuit throughout the country, broadcast the president's speech from the steps of the U.S. Capitol on March 4, 1925. The New York Times estimated that more than 25 million Americans would be able to hear the president's address, thus making it a national event as never before. His post-World War I message was uplifting in its hope for continued world peace.



Prints and Photographs Division

In the summer of 1927, Coolidge met with press and handed out slips of paper (pictured at top of page) that read, "I do not choose to run for President in nineteen twenty eight." He calculated that a second full term would keep him in Washington until 1933—"too long" for his liking. In his memoirs he wrote, "The Presidential office takes a heavy toll of those who occupy it and those who are dear to them ... it is hazardous to attempt what we feel is beyond our strength to accomplish." Coolidge died of a heart attack on Jan. 5, 1933.

—Audrey Fischer



SCOTT NIXON OF "THE AUGUSTAS"



3:10 TO YUMA



ANATOMY OF A MURDER

PRESERVING 'THESE AMAZING SHADOWS'

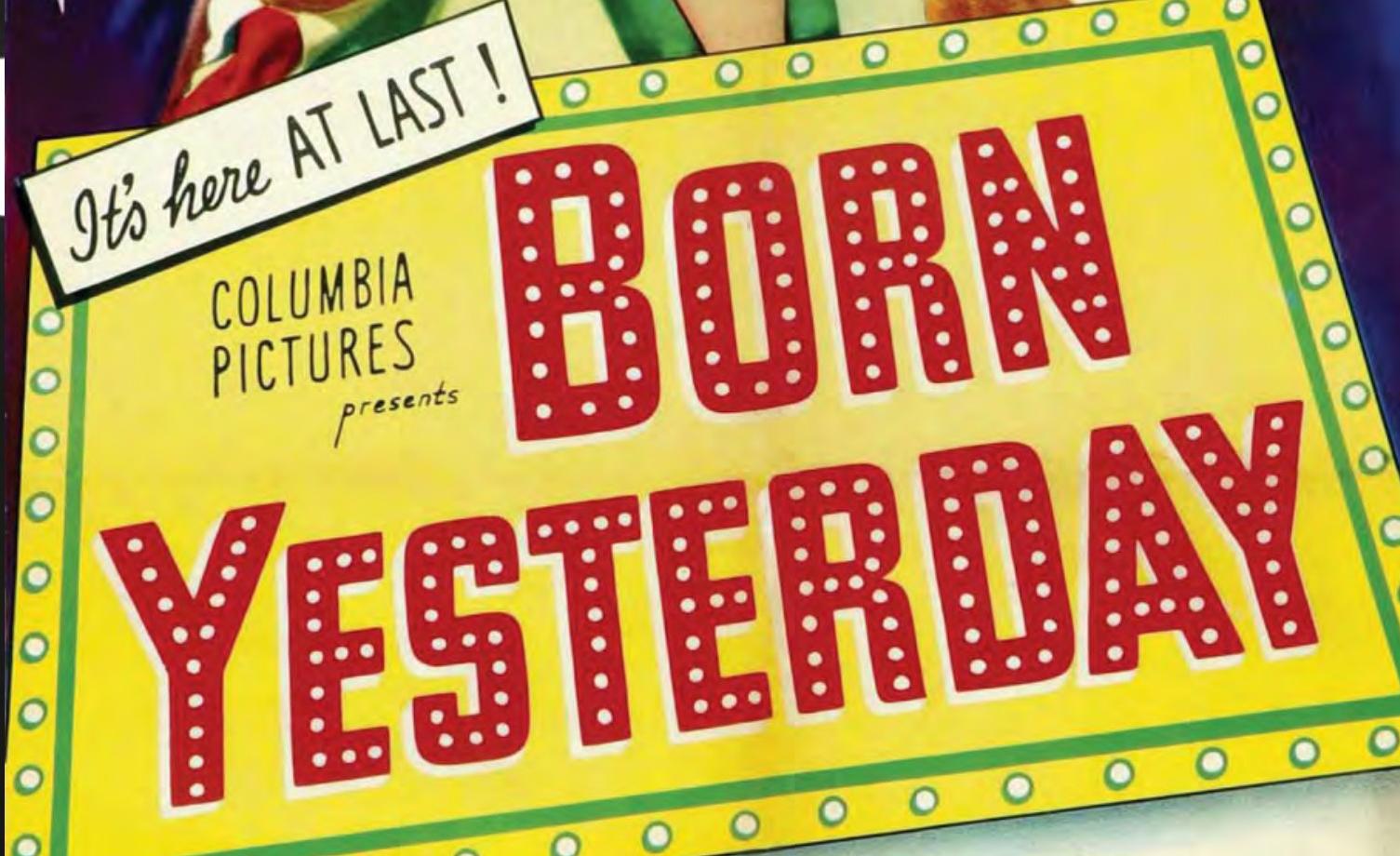
BY SHERYL CANNADY

Nearly 25 years ago, Congress passed legislation to preserve the nation's film heritage. Since then, 600 films have been named to the National Film Registry of the Library of Congress.

The genesis of the National Film Registry of the Library of Congress was steeped in controversy. The advent of computer colorization in the mid-1980s, which led to material alterations of black-and-white and color films, created a firestorm in the motion picture industry. This led to several years of congressional hearings and national concern over the preservation of America's cinematic heritage.

In 1988, lawmakers concluded that this invaluable social and historical art form needed to be protected for future generations. They passed the National Film Preservation Act, which marks its 25th anniversary this year.

Sheryl Cannady is an audiovisual production specialist in the Office of Communications.



A CHRISTMAS STORY



SONS OF THE DESERT

As part of the legislation, the Library of Congress was given a congressional mandate to preserve the cultural record of America's cinematic patrimony and to take the lead in developing national preservation policies. Signed into law by President Ronald Reagan, the bill established the creation of the National Film Registry—a repository of “culturally, historically or aesthetically significant” motion pictures to be preserved for all time—and the National Film Preservation Board (NFPB), an advisory board consisting of industry leaders and experts.

The board advises Librarian of Congress James H. Billington on preservation issues and the selection of up to 25 movies each year for inclusion in the National Film Registry, which reflects the rich and diverse landscape of the American experience through a wide spectrum of genres.

In addition to consulting with the 44-member board, the Librarian also entertains recommendations from Library staff and reviews nominations from the public.

The registry selections in December 2012 brought the total number of films to 600, representing the rich creative and cultural diversity of American filmmaking over more than a century. A 2011 documentary film by Paul Mariano and Kurt Norton, “These Amazing Shadows,” told the history and importance of the registry and itself was an official selection of the 2011 Sundance Film Festival.

Titles on the registry comprise a wide range of genres—Hollywood blockbusters, silent cinema, film noir, newsreels, documentaries, animation, home movies, shorts, and amateur, avant-garde and experimental films.



THEY CALL IT PRO FOOTBALL



PARABLE

NATIONAL FILM REGISTRY 2012 ADDITIONS

- 3:10 to Yuma (1957)
- Anatomy of a Murder (1959)
- The Augustas (1930s–1950s)
- Born Yesterday (1950)
- Breakfast at Tiffany's (1961)
- A Christmas Story (1983)
- Corbett-Fitzsimmons Title Fight (1897)
- Dirty Harry (1971)
- Hours for Jerome: Parts 1 and 2 (1980–82)
- Kidnappers Foil (1930s–1950s)
- A League of Their Own (1992)
- The Matrix (1999)
- The Middleton Family at the New York World's Fair (1939)
- One Survivor Remembers (1995)
- Parable (1964)
- Samsara: Death and Rebirth in Cambodia (1990)
- Slacker (1991)
- Sons of the Desert (1933)
- The Spook Who Sat by the Door (1973)
- They Call It Pro Football (1967)
- The Times of Harvey Milk (1984)
- Two-Color Kodachrome Test Shots No. III (1922)
- Two-Lane Blacktop (1971)
- Uncle Tom's Cabin (1914)
- The Wishing Ring (1914)

“These films capture unforgettable moments in American culture and history and are all deserving of recognition, preservation and access by future generations,” said Billington, who makes the final decision on registry selections.

Eligibility for the registry requires that a film be at least 10 years old. The oldest film on the registry is the 1891 “Newark Athlete,” one of the first moving images made in America at the Edison Laboratory. The early film can be viewed on the Library’s website.

Among the most recent films on the list is the 1996-97 “Study of a River,” a meditative examination of the winter cycle of the Hudson River over a two-year period.

The age of an award-winning film, however, does not guarantee a place in the registry. When the 1990 mob classic “Goodfellas” became eligible in 2000, it was inducted into the registry. Conversely, the 1979 war film “Apocalypse Now” had been under consideration for some time before it was tapped for preservation in the registry that same year.

Of all selections made between 1989 and 2012, the director with the most credits is William Wyler with eight films in the registry, followed by John Ford and Howard Hawks with seven. Alfred Hitchcock, Billy Wilder and Elia Kazan each directed six films in the registry. George Cukor and Vincente Minnelli have five apiece.

Finding a balance among public opinion, board recommendations and the representation of diverse and often obscure films is a challenge. Nominations come from film fans across the nation and the world, including Canada, England, Ireland, Denmark, Portugal, Spain, Brazil and Australia.



THE TIMES OF HARVEY MILK



TWO-COLOR KODACHROME
TEST SHOTS NO. III

Of the hundreds of films chosen over the years, "Casablanca" and "Gone With the Wind" received the most public nominations in a single year. Both were selected for the inaugural registry in 1989.

The 1991 film "Forrest Gump" was a perennial public favorite, but did not get on the list until 2011. Other registry picks selected by popular demand include "The Learning Tree," "The Sound of Music," and "Disneyland Dream."

Industry insiders, critics and elected officials have voted for their favorites: producer/director George Lucas nominated "The Right Stuff" as did film critics Robert Ebert and Carrie Rickey. Actress Nicole Kidman nominated "The Unbearable Lightness of Being"; Alaska Sen. Lisa Murkowski nominated "Eskimo" (1933) starring Ray Mala, which she called "our nation's first Native American international film star."

There is still time for you to nominate them and other films to the 2013 National Film Registry at the Library of Congress. The deadline for nominations is Sept. 28, 2013.

► MORE INFORMATION

Complete list of National Film Registry titles
www.loc.gov/film/registry_titles.php

The National Film Preservation Board
www.loc.gov/film

The Library's Packard Campus
www.loc.gov/avconservation



Abby Brack Lewis

PACKARD CAMPUS

As the custodian of the largest and most comprehensive collection of television broadcasts, sound recordings and American and international films—from the first copyrighted motion picture to the latest blockbusters—the Library's Packard Campus for Audio Visual Conservation in Culpeper, Va., works to ensure that the highest quality registry print and pre-print elements are preserved either from its collections or through collaboration with other archives, studios or independent channels.

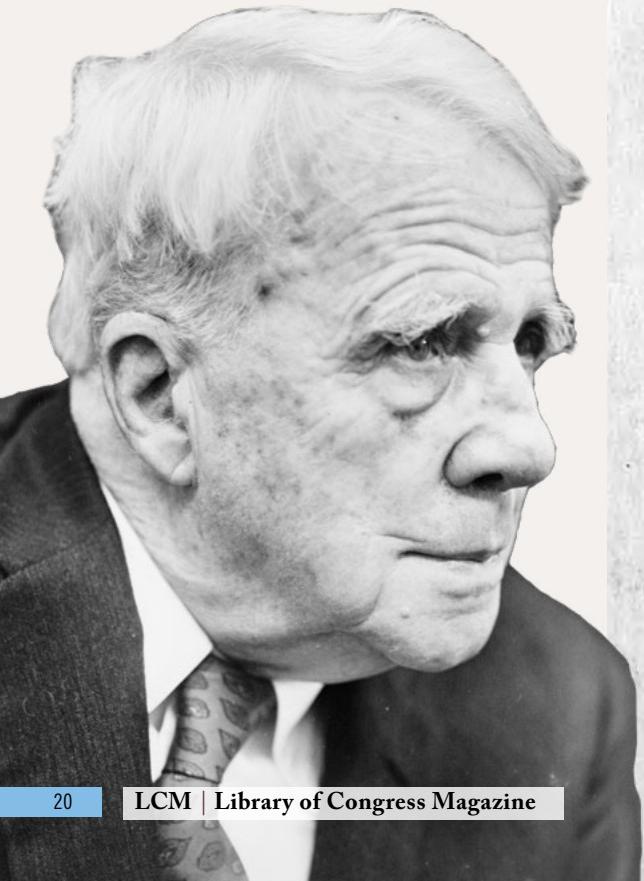
Film stills courtesy of Moving Image Research Collections, University of South Carolina, Columbia Pictures Corporation, Warner Home Video, Hallmark Home Entertainment, NFL Films, The Council of Churches of the City of New York, The Criterion Collection and George Eastman House.

POEM FOR A PRESIDENT

Robert Frost (1874–1963) was the first poet commissioned to write a poem for a presidential inauguration. His poem, titled “Dedication,” was intended to be read at the inauguration of John F. Kennedy Jr., but the sun’s glare on the snowy January day prevented the poet from reading his most recent work. Instead, he recited “The Gift Outright” from memory. Later that day, Stewart L. Udall, Kennedy’s Secretary of the Interior, asked Frost for the original manuscript of the unread new poem. Frost agreed and added the inscription: “For Stewart from Robert on the day, Jan. 20, 1961.” The manuscript came to the Library when Udall donated his papers in 1969.

Robert Frost served as the Library’s Consultant in Poetry from 1958 to 1959. He recorded readings of his poetry in 1948, 1953 and 1959 for the Library’s Archive of Recorded Poetry and Literature.

Frost’s reading at the Kennedy inaugural was selected for inclusion on the National Recording Registry at the Library of Congress in 2003.



1

For Stewart from Robert
On the Way Jan 20 1961

DEDICATION

Summarizing
~~selected~~ artists to participate

In the august occasions of the state
Seems something for us all to celebrate.
This day is for my cause a day of days,
And his be poetry's old-fashioned praise
Who was the first to think of such a thing.
This tribute verse to be his own I bring
Is about the new order of the ages
That in the Latin of the founding sages
God nodded His approval of as good.
So much those sages knew and understood
(The mighty four of them were Washington,
John Adams, Jefferson, and Madison) -
So much they saw as consecrated seers
They must have seen how in two hundred years



◀ Poet Robert Frost recites a poem at the inauguration of John F. Kennedy, Jan. 20, 1961.
George Silk / Getty Images

2

They would bring down the world about our ears
By the example of our Declaration,
~~of~~ ^{models} the least tribe want to be a nation.
New order of the ages did they say?
The newest thing in which they led the way
Is in our very papers of the day.
Colonial had been the thing to be
As long as the great issue was to see
Which country ~~should~~ be the one to dominate
By character, by tongue, and native ~~trait~~
~~What Christopher Columbus~~ ^{first had} found.
The French, the Spanish, and the Dutch were downed,
They all were counted out; the deed ^{was done};
Elizabeth the First and England won.
Of what had been for centuries the trend
This turned out the beginning of the end.
My verse purports to be the guiding ~~chart~~
~~the direction~~ ^{the} ~~which~~ ^{was} ours to start,
~~These~~ ^{These} ~~order~~ ^{order} ~~it~~ ^{is} the returning it may ~~is~~ start

3

The turbulence were in the middle
The turbulence were in the middle of
And in it have no unimportant part.
Some poor fool has been saying in his heart
Glory is out of date in life and arts
Our venture in revolution and outlawry
Has justified itself in freedom's story
Right down to now in glory enough, before glory
I sometimes think that all credit is glory

1 (opposite), 2, 3:
This typescript of Robert Frost's poem "Dedication" contains Frost's holograph script corrections in ink and Stewart Udall's holograph printed clarifications in pencil on the last page. Stewart L. Udall Papers, Manuscript Division

► MORE INFORMATION

Guide to online resources on Robert Frost
www.loc.gov/rr/program/bib/frost

Recorded Sound Reference Center
www.loc.gov/rr/record

◀ Opposite, a bust portrait of poet Robert Frost at age 85 by Walter Albertin, 1959. Prints and Photographs Division



REGISTER A WORK FOR COPYRIGHT

COPYRIGHT IS A FORM OF PROTECTION contained in the Constitution and provided by the laws of the United States Code (Title 17) to the creators of “original works of authorship,” including literary, dramatic, musical, artistic and other intellectual works. This protection is available to both published and unpublished works.

Registration through the U.S. Copyright Office in the Library of Congress is not required to secure copyright. However, the law provides advantages to registering your work and creating a public record of your ownership.

COPYRIGHT CHECKLIST

Obtain and complete your application

- Access all forms on the Copyright Office website or the forms hotline
- Fill out the correct form(s)

Your submission for copyright registration should contain these three essential elements:

- completed application form
- nonrefundable filing fee
- nonreturnable copy or copies of the work being registered (your deposit)

METHODS OF SUBMISSION

Apply in Person

8:30 a.m. to 5 p.m., Monday through Friday,
except federal holidays
Library of Congress, U.S. Copyright Office
James Madison Building, Room 401
101 Independence Ave., S.E.
Washington, D.C.

Mail applications with fee and supporting documents to:

Library of Congress
U.S. Copyright Office
101 Independence Ave., S.E.
Washington DC 20559

Apply Online

www.copyright.gov/eCO
The filing fee is lower, processing time is quicker and the application's status can be tracked online.

► MORE INFORMATION

www.copyright.gov

Registration Hotline: 202.707.3000 or 877.476.0778
Forms & Publications Hotline: 202.707.9100

► The Copyright Card Catalog includes this record of a copyright registration for “The Innocents Abroad” by Samuel L. Clemens (Mark Twain). *Charles Gibbons*

500,000

The average
number of copyright
registrations issued by
the U.S. Copyright
Office annually.



► **MORE INFORMATION**

**Library of Congress
Packard Campus
Audio Visual Conservation**

19053 Mount Pony Road
Culpeper, VA 22701-7551
202.707.5840

Hours: Film screenings are held on Thursday and Friday evenings at 7:30 p.m. and Saturdays at either 2 p.m. or 7 p.m.

Film schedule, directions and reservations
[www.loc.gov/avconservation/
theater](http://www.loc.gov/avconservation/theater)

Bob Beberdorf

PACKARD CAMPUS THEATER

LOCATED ON THE LIBRARY'S PACKARD CAMPUS FOR AUDIO VISUAL CONSERVATION in Culpeper, Va., this 200-seat Art Deco-style theater offers a celebration of classic American films, including many that have

been named to the National Film Registry. The state-of-the-art theater—complete with pipe organ to accompany silent films—offers superlative sound and image quality to view America's film heritage.

around THE LIBRARY



1. Nan Talese of Doubleday Publishing speaks at a panel discussion during the International Summit of the Book, Dec. 6-7, a two-day gathering of leaders in academia, libraries, culture and technology to discuss the powerful and crucial form of information transmittal. Participants included, from left, Marie Arana, author and consultant to the Librarian of Congress, Karen Lotz of Candlewick Press and Geoffrey Kloske of Riverhead/Penguin Books. **2.** Carole King, the iconic singer-songwriter known for such hits as "You've Got a Friend," is the 2013 recipient of the Library of Congress Gershwin Prize for Popular Song, the Library announced in December. Photo / Kirsten Shultz **3.** Rep. John Larson of Connecticut opens the International Summit of the Book. **4.** Lee Miller, president of the Nashville Songwriters Association International, performs at the U.S. Copyright Office, Nov. 29. **5.** Ismail Serageldin, director of the Library of Alexandria, with Librarian of Congress James H. Billington and John Van Oudenaren, director of the World Digital Library at the annual gathering of WDL partner institutions, Dec. 5. **6.** Best-selling author Scott Turow discusses the history and future of the professional author at a Copyright Matters event hosted by the U.S. Copyright Office in December. *All photos unless noted otherwise / Cecilia Rogers*



KLUGE CENTER CHAIRS APPOINTED

The John W. Kluge Center at the Library of Congress has recently appointed three new chairs.



Henry Throop

David H. Grinspoon will hold the first Baruch S. Blumberg NASA/Library of Congress Chair in Astrobiology, named for the Nobel Laureate and founding director of the NASA Astrobiology Institute. Grinspoon is the curator of astrobiology in the Department of Space Sciences at the Denver Museum of Nature & Science. While at the Kluge Center, from November 2012 through November 2013, Grinspoon will research the role of planetary exploration in fostering scientific and public understanding of climate change and the power of astrobiology as a model of interdisciplinary research and communication.



William I. Hitchcock will hold the Henry Kissinger Chair in Foreign Policy and International Relations from December 2012 through May 2013. Hitchcock is a professor of history at Temple University in Philadelphia, Pa.

His research focuses on the international history of Europe since 1939.



Hillman Jackson

Robin W. Lovin will hold the Cary and Ann Maguire Chair in Ethics and American History from Feb. 1 through May 31, 2013. Lovin is the Cary M. Maguire University Professor of Ethics at Southern Methodist

University in Dallas, Texas, and a senior research fellow at the Center of Theological Inquiry in Princeton, N.J.

Through a generous endowment from the late John W. Kluge, the Library of Congress established the Kluge Center in 2000 to bring together the world's best thinkers to stimulate and energize one another, to distill wisdom from the Library's rich resources and to interact with policymakers in Washington.

► MORE: www.loc.gov/kluge

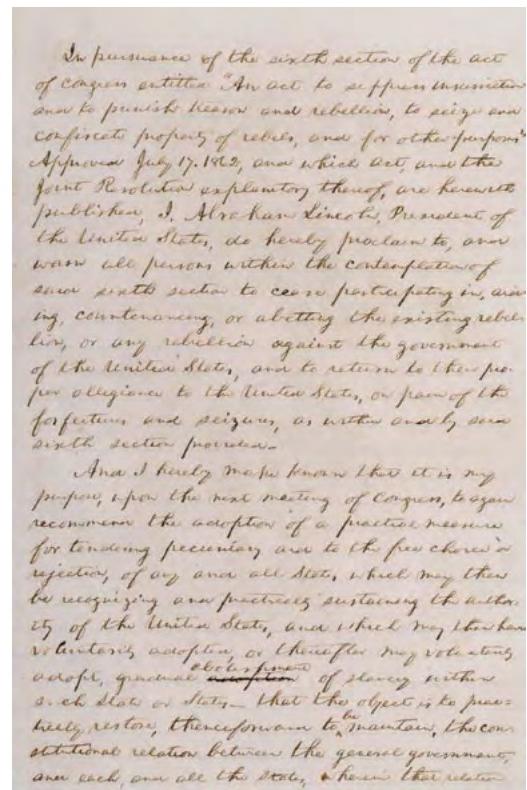
FIRST DRAFT OF EMANCIPATION PROCLAMATION ON DISPLAY

Abraham Lincoln's initial draft of the Emancipation Proclamation will be on display Jan. 3 through Feb. 18, 2013, in the Library's exhibition, "The Civil War in America."

On July 22, 1862, Lincoln presented the draft proclamation to his full cabinet to mixed reactions. Lincoln agreed to hold off on the proclamation until a Union victory, but he made it clear to his advisers that it was a priority. The final Emancipation Proclamation was issued Jan. 1, 1863.

"The Civil War in America," featuring 200 unique items, will be on display 8:30 a.m. to 4:30 p.m., Monday through Saturday, through June 1, 2013, in the Southwest Exhibition Gallery of the Thomas Jefferson Building at 10 First Street S.E., Washington, D.C. The exhibition is made possible by the generous support of the James Madison Council. Additional funding is provided by Union Pacific Corporation, the Liljenquist family and AARP.

► MORE: www.loc.gov/today/pr2012/12-223.html



Lincoln Papers, Manuscript Division

GERALD STERN EARN'S BOBBITT PRIZE

Gerald Stern has been awarded the 2012 Rebekah Johnson Bobbitt National Prize for Poetry for his book "Early Collected Poems: 1965-1992." Presented biennially by the Library of Congress, the \$10,000 award recognizes a book of poetry written by an American and published during the preceding two years, or the lifetime achievement of an American poet. "Early Collected Poems: 1965-1992" contains the first six books of Stern's half-century-long career.

► MORE: www.loc.gov/today/pr/2012/12-197.html

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One of the easiest ways to make a gift to the Library is through the online donation page. Funds can be directed to a number of initiatives or to where it is needed most.

Donations can also be made through an electronic-funds transfer or by check. Personal checks should be made payable to the Library of Congress, with the fund name and/or title on the memo line.

Over the years, bequests have been an important part of the Library's growing endowment. Working with individuals and their representatives, the Library can assist in drafting language for a will that ensures that the bequest is used for the purpose intended and that it merges the donor's philanthropic interests with the Library's needs. Donors may also wish to consider setting up a charitable remainder trust or a charitable lead trust.

Individuals can check with their employer, former employer or a board they may serve on to see if that organization will match any contribution that the individual makes to the Library of Congress.

Contact the Development Office for more information.



Carol M. Highsmith, Prints and Photographs Division

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THE FOLLOWING IS EXCERPTED FROM A LIBRARY OF CONGRESS INTERVIEW WITH HISTORIAN AND AUTHOR ROBERT CARO ABOUT LYNDON BAINES JOHNSON, THE NATION'S 36TH PRESIDENT.

LCM: You've spent more than 30 years researching and writing about Lyndon Johnson, with a final volume yet to be published. What aspects of Johnson's character or career most fascinate you and how do they relate to today's congressional climate?

Caro: The thing that fascinates me most about Johnson is his absolute genius in the use of political power. ... Conditions are different today. But Johnson always found a way to get power for himself out of the conditions in some institution, and make the institution work. I think he had such a genius in acquiring and using power that he would become a legislative force no matter what the conditions were.

LCM: In this election season, one thinks about the extraordinary conditions under which President Johnson was inaugurated following Kennedy's assassination. How do you think he felt about his second inaugural considering the tragic circumstances of his first one?

Caro: Johnson's key words in his first speech, to the joint session of Congress, four days after Kennedy is assassinated, are, "Let us continue." First, he pushes through Kennedy's stalled legislation, the civil rights bill, the tax cut bill. Then he tells friends, "Now it's time to make the presidency my own." In his inaugural speech in January 1964, he sets out a new course, a new policy—the War on Poverty—which is his great initiative. And he follows that up with the Great Society so we see a transition from continuity to making the presidency his own.

LCM: You've recently said that Barack Obama is Lyndon Johnson's legacy. Can you elaborate on that?

Caro: Johnson passes the Voting Rights Act in 1965, which really brings black Americans fully into the American political process. Forty-three years later, in 2008—which really is just a blink of history's eye—there is an African-American in the White House. That's what I mean by saying that Barack Obama is Lyndon Johnson's legacy.

LCM: The nation will be marking the 150th Anniversary of the Civil War. Like Lincoln, Johnson's true motives on promoting racial equality have been questioned. Have you come to any conclusions about that?

Caro: The reason it's questioned is that for no less than 20 years in Congress, from 1937 to 1957, Johnson's record was on the side of the South. He not only voted with the South on civil rights, but he was a southern strategist, but in 1957, he changes and pushes through the first civil rights bill since Reconstruction. He always had this true, deep compassion to help poor people and particularly poor people of color, but even stronger than the compassion was his ambition. But when the two aligned, when compassion and ambition finally are pointing in the same direction, then Lyndon Johnson becomes a force for racial justice, unequalled certainly since Lincoln.

Robert Caro is the winner of two Pulitzer Prizes, two National Book Critics Circle awards and the National Book Award, among many other accolades. His latest bestseller, "The Passage of Power: The Years of Lyndon Johnson," is the fourth volume of the critically praised series about the 36th president.

MORE INFORMATION:

Listen to a podcast of the full interview
www.loc.gov/podcasts



This statue of James Madison by Walker K. Hancock, located in the Library's James Madison Memorial Building, is the only official monument to the nation's fourth president in the city of Washington, D.C. Photo | Carol M. Highsmith, Prints and Photographs Division



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